

TIGERMAN'S WIT SPARKLES AT PDC ON MARCH 8



The witty Tigerman

"Wit in Architecture: Will Pornography in the Built Environment Succeed?" is the intriguing title of Stanley Tigerman's program at the SCC/AIA Chapter meeting on Tuesday, March 8, at 8:00 p.m. in the Sequoia Room of the Pacific Design Center.

"I think we take architecture seriously," Tigerman says. "But too many people have become too serious. We're doing something else — political, social, humorous, sardonic. I think that's reasonable, too."

Stanley Tigerman, FAIA, is a contemporary Renaissance man who has combined parallel careers as architect, architectural journalist, painter, sculptor and educator. His published work ranges from up-graded barns to an aluminum-paneled, rubber-gasketed private residence with computer-operated environmental systems. Of the latter project Tigerman says: "This is my last serious project, the last project of an insecure person — it has no wit."

A gala reception for Stanley Tigerman and Chapter members is being planned by the SCC/AIA and the Associates. Although details of the reception — including price — will be announced in a separate bulletin, Chapter members and guests are urged to call the Chapter office at 624-6561 to make reservations on or before Friday, March 4.

DESIGN AWARDS

Associate members, student associates, and affiliate members are now eligible to enter the annual SCC/AIA awards program. This decision was made by the 1977 Awards Committee in order to broaden the quantity and scope of the submissions. Additional categories are being introduced to encourage thought-provoking projects and research, especially in the areas of **energy and resource conservation, rehabilitation and recycling, and historical preservation and renovation**. Entries in the category of **urban design** will no longer have to be substantially complete but may be entered as projects only.

The Committee feels that this will in no way diminish the recognition of outstanding completed architectural projects. It will, however, expand the architects' image to the Southern California community. To enhance this image, it is proposed that the awards presentations be extended by the inclusion of a series of forums during a month-long exhibition following the awards reception. The intent is to present and discuss unpremiated entries along with the winners in order to promote design dialogue among greater numbers of the membership. It is also hoped that this broadening of the program will affect the number of entries which have diminished over the past two years.

The Awards Committee is particularly interested in encouraging younger members to submit work for consideration. With this in mind, we have decided to change the method of submission to 35 mm slides only. This is further discussed under Requirements for Submitting Entries. If there are sufficient entries this year, the Committee expects to be able to offset some of the time and costs to the participants that are normally associated with the presentations of winning entries. The banquet will be replaced by a reception in order to increase the attendance of members and their guests.

The tentative jury for the '77 awards program will consist of Fumihiko Maki, Paul Rudolph, Ron Herron, Sim Van der Ryn, and Edward Helfeld. The final jury selection will be announced in the April edition of L.A. ARCHITECT.

Corporate members, associate members, student associate members, affiliate members, and out-of-chapter members who have completed work in Southern California (using San Luis Obispo as the dividing line) are eligible. All constructed work must have been completed since January 1, 1972, and prior to deadline for receipt of submissions, and cannot have been previously premiated by the Southern California Chapter. By "completion" is meant the "substantial completion" as defined in the standard documents of the AIA governing construction.

The categories of entries are as follows:

1. Work constructed in Southern California as defined above.
2. Work by eligible members which cannot be visited because it is located outside the territory included in category 1, and hence can only be known to the jurors through photographs and drawings.
3. Buildings in Southern California by out-of-chapter members of the AIA nominated for consideration by a Southern California architect, student, or institution because of outstanding merit.
4. Completed work with special energy-saving merit.
5. Projects and research as discussed in the opening paragraph.

Authorship supported by proper evidence shall be accepted by the jury even though the submitting architect may not be the sole author involved. The submitting architect, in addition to being the sole author, may qualify as a head of the team. The basis for determining authorship shall be the architect's contribution to the concept submitted. Where the architect is not the sole author, all other participants in shaping the concept shall be credited as part of the submission, regardless of professional discipline.

An entry may be one building or a related group of buildings forming a

single project. By "building" is meant any completed improvement designed by the submitting architect including preservation of existing buildings.

REQUIREMENTS FOR SUBMITTING ENTRIES

For completed buildings, one slide sheet of 20x2x35mm color slides is to be provided by the entrant. For every project submitted, the entrant is required to submit a number of slides sufficient to demonstrate the project. Minimum requirements are set forth below; failure to meet these will prevent consideration of the project.

- Slide of site plan
- Slide of floor plan or plans
- Slide of at least one section
- Slides showing each exposed side of the building or improvement
- Slide showing the immediate environs of the building or improvement
- Slide of interior
- Slide or slides of descriptive data

• For a group of buildings or an urban design project, one slide of the project sufficient to illustrate the concept including relationship to its environs

• For remodeling and restoration work involving exterior alterations, one slide of each altered exposed side together with one slide of the same sides before the alteration (unless evidence is submitted as to the unavailability of the latter).

• For projects, sufficient slides to make submission understandable to the jurors.

DESCRIPTIVE DATA AND CONCEALED IDENTIFICATION

Please use the data sheets which will accompany the identification forms to be sent upon receipt of entry fee. Since the jury will have several hundred entries to study, it is requested that this information be stated concisely. The descriptive data with the concealed identification shall be clipped to the slide

sheet. All information requested on the identification form must be included, and when complete placed in an opaque, sealed envelope.

CLOSING DATE AND FEE

A registration fee of \$30 for each building, group of buildings, or project must be paid by the entrant at the time entry slips are mailed. Student fees will be \$10 for each submittal. The entry slip and fee must be postmarked no later than April 15, 1977. Checks or money orders should be payable to the Southern California Chapter, American Institute of Architects. All entries must be in the Chapter office at the Bradbury Building, Suite 510, 304 S. Broadway, Los Angeles, California 90013, no later than May 2, 1977. No entry fees will be refunded for entries which do not materialize.

AWARDS COMMITTEE

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FUNDRAISER AT MAYFAIR HALL ON MARCH 27



Mirth at Mayfair Music Hall

The Women's Architectural League will hold its first gala fund-raising event of the year on Sunday, March 27th, 7:00 p.m., at the Mayfair Music Hall in Santa Monica.

Melody, mirth, fun and frolic will be the order of the evening, which will include a drink and light dinner followed by a rollicking, rowdy, Victorian-era variety show. Tickets are \$10.50 per person.

Not the least of the attractions at the Mayfair Music Hall and Palace of Varieties is the plush grandeur of its interior. Modelled after the red-and-gold opulence of an Edwardian music hall, this historical showpiece is a living museum of one-of-a-kind antiques and memorabilia.

For a night to remember, join the fun on March 27th. A no-host bar will be available to "get you in the spirit".

All reservations and monies must be received by March 18th. Contact Maureen Dodson (454-7403) 624 East Channel Road, Santa Monica 90402, or Nancy Hoag, 454-6932.

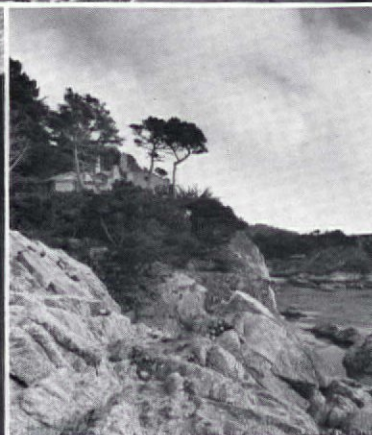
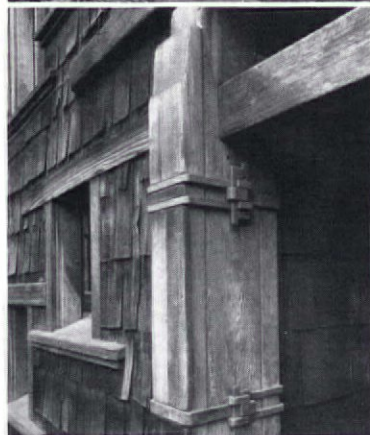
FEEDBACK

"...the question of CCAIA headquarters..."

In reference to the letters of Messrs. Hawley, Lane, and Wudtke published in the January and February issues, I must say that my article of last November regarding the question of removing CCAIA Headquarters to Sacramento was based on firsthand experience as a former member of the CCAIA Board of Directors, review of the Task Force reports, and rather lengthy telephone discussions with Messrs. Holm, Flewelling, Lotery, Lane, Ferris, and others including Mr. Hawley. However, I am not infallible and, as I stated in reply to President Lane's letter, I shall be happy to make appropriate apologies for any substantiated error; but Past-President Hawley's totally unsubstantiated assertion that most of my references are incorrect I find absurd. I am not writing a novel.

To Vice-President Donald Wudtke I express my sincere regrets for any unwarranted offense I may have given to the members of the

Continued on back page



Marvin Rand photographs

An exhibition of architecture in a Los Angeles museum is such an uncommon occurrence that to have over 3000 persons turn out on January 27 for the opening of the Greene and Greene show at the Municipal Art Gallery in Barnsdall Park took everyone by surprise. People had driven up from La Jolla and down from Santa Barbara to celebrate this spectacular assembly of drawings, photographs and furniture commemorating the 40 years (1894-1934) of practice by Charles Sumner and Henry Mather Greene.

They came to look at the hundreds of superb photographs by Marvin Rand, whose camera has lovingly recorded everything from the picturesque setting of the James House in Carmel (Above, left) to the detailed close-up of the post reinforcing of the Thorsen House (Above, right), not to mention the seemingly technically impossible wide angle of the entry hall of the Gamble House (Top). They came to study the dozens of original drawings by the Greene brothers, and to fondle the beautifully crafted chairs and tables, desks and lanterns, andirons and firescreens, which were loaned by their owners and were the real surprise of the show.

A catalogue as handsome as the show itself accompanied the exhibition. This, together with the entire installation, was designed by David Tilton of Emmet L. Wemple and Associates, Landscape Architects. Sponsors of the exhibition are the City of Los Angeles and the University of Southern California with a grant from the National Endowment for the Arts.

The happiest man of all that evening was Randell L. Mackinson, Curator of the Gamble House, whose brainchild this show was and for whom it represents the culmination of 22 years of dedication to the work of the Greene brothers.

The exhibition was an appropriate occasion to note the publication of Mackinson's study of the Greene brothers, *Greene and Greene: Architecture as a Fine Art* (Peregrine Smith).

The show will last through March 6th. Other museum directors in the area might take note of the extreme popularity of this exhibition. The driver who drove me up the hill from the parking lot told us that it was the largest crowd ever drawn to the Municipal Museum. There may be a much greater audience for architecture in Los Angeles than you have calculated.

Thomas R. Vreeland, Jr., AIA

MARCH 1977

Inside
Schultz and Vreeland: A design conversation.

Calendar

- March 8:** Stanley Tigerman at SCC/AIA Chapter meeting, Pacific Design Center.
- March 23:** CSI hosts Architectural Secretaries Association at L.A. Furniture Mart.
- March 27:** WAL fundraiser at Mayfair Music Hall.

SCHULITZ



The house that perches on a slope overlooking Coldwater Canyon belongs to its creator and occupant, Helmut Schulitz, a German architect who holds an appointment as Associate Professor of Architecture at UCLA. What follows is a conversation between Schulitz and Thomas R. Vreeland, Jr., AIA.

What brought you to design and build this house for yourself?

What led me to build this house was the desire to experiment and to test some ideas that I had developed over the last few years while teaching at UCLA. Since it was impossible to find a client who was willing to serve as a guinea pig and at the same time take the risks that are part of any experimental project, I decided to do a building on my own. There was actually no need for me to build a single family home since I felt quite happy in the Gregory Ain house in which I lived. I also never really believed in the relevance of detached single family houses for modern architecture. During my practice in Europe I had worked primarily on building

systems for large scale projects. But since I was only able to afford to build a very small project I decided to do a single family house anyway.

Was the house conceived as a prototype for other buildings?

It is, of course, above all a prototype for a building method, but in addition, given the task of a single family house, I felt I might as well express a few concerns that bothered me with L.A. single family houses ever since I arrived here. I felt that an ever growing number of houses did not exploit the sites and natural situations in which they were built. Many homes seemed to be built on the basis of ready-made floorplans. I have seen houses on sites with terrific views where you had to lean out of the window to take advantage of the view or hillside houses that forced the hill to be bulldozed away or made it necessary to artificially create the standard flat lot by means of large platforms. You probably know those hideous two story houses on their artificial pads in Coldwater Canyon,

which Martin Pawley in his book *Architecture Versus Housing* hailed as pointing towards a new direction in housing, because they exemplified a complete separation between building and land. To pursue building industrialization via standardization of total housing units in the sense of mobile homes is based on a tragic misconception of the real options for building industrialization. We have reached a point where we seem to find nothing wrong when traditional housing is built from ready-made standardized floorplans with custom-made building techniques. I prefer the opposite approach: to use custom designs that respond to special situations and user needs and then to build the houses with ready-made standardized parts as industrialized systems.

I chose a cheap but difficult (so called "unbuildable") site which the owner had tried to sell for some eight years and for which an architect once designed plans which were abandoned after he was unable to secure a building permit. The site has a terrific view and a

slope of approximately 40 degrees; in short, plenty of opportunity and challenge to develop a design responsive to the situation.

What about the building techniques you have used in the project...

The house is the first test of an open-system building method that I had developed over the last 5 years. This method consists of a catalog of compatible off-the-shelf building components and a set of rules governing their combination. The catalog is compiled from various manufacturers brochures and catalogs. The criteria by which the components are selected for the catalog include maximal degree of factory pre-assembly, adaptability of existing on-site construction techniques, compatibility with other components, and the use of a standard dimensioning module of four inches (10 cm.). This module has been used in Europe and the United States for a number of years.

The catalog provides the designer with a vocabulary of pre-selected compatible components, thus sparing him from time-consuming

searches through the endless number of manufacturers' catalogs for those few components that fit together.

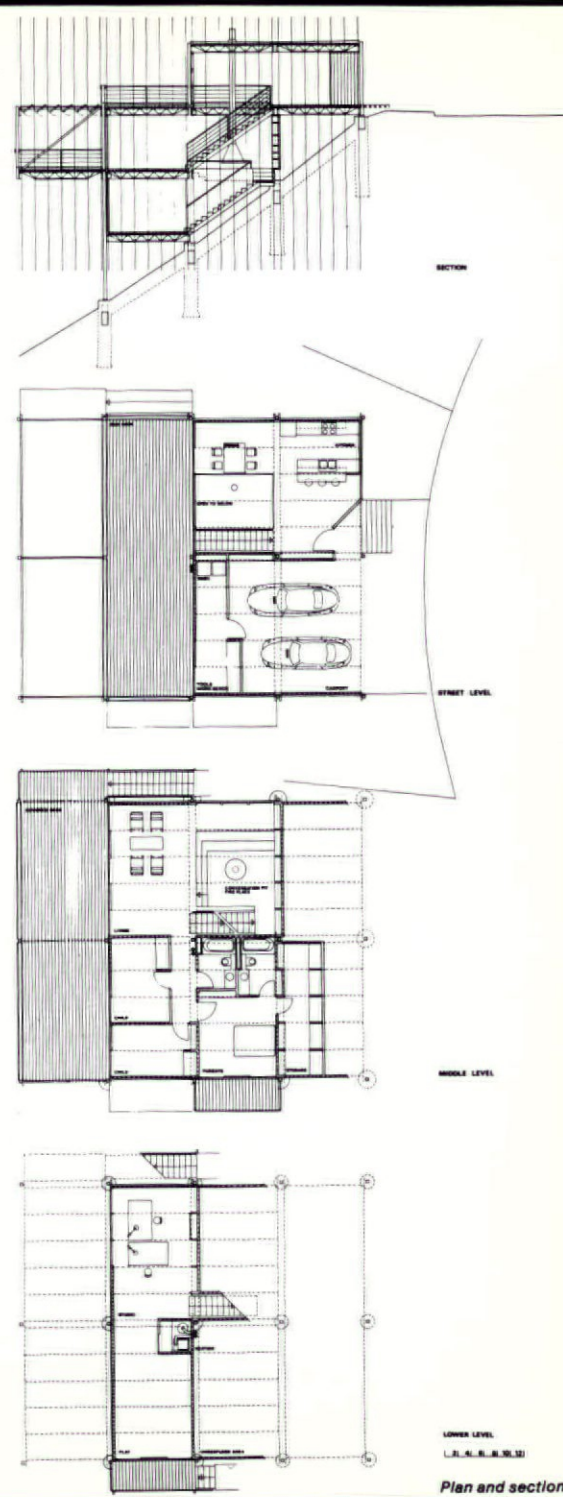
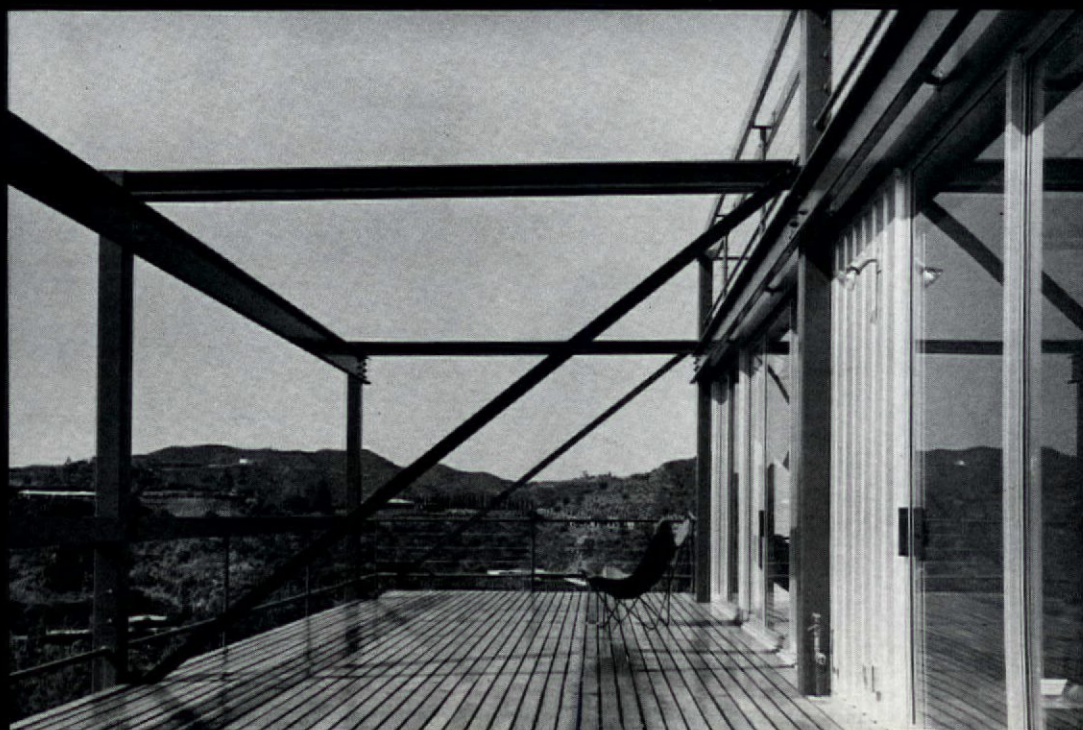
The rules provide the designer with a sort of grammar of how the vocabulary, (i.e., the components) are to be combined. These rules are based on modular coordination principles and are an extension of the research work of the SAR group in Holland.

What is the advantage of open building systems?

The open system building method avoids two historical drawbacks of building industrialization.

First, the problem of capital investment in factories which normally require building volumes and production continuity which can hardly ever be guaranteed. Open systems draw on the capabilities of the existing industry, and thus do not require capital to set up any production facilities.

Second, the problem of monotony in industrialized building which is a result of the economics



Plan and section.



of scale can be avoided. Rather than offering only one subsystem in each subsystems category, as most existing closed systems do, this system offers several, making it possible to alter the nature of the building from project to project, and even from dwelling unit to dwelling unit in response to individual clients.

In execution, did you find it to be an economical solution?

If the main idea of this project had been to prove that you can decrease the square footage cost of housing by using a different building technique, I would neither have chosen a lot with a 40° slope, nor a design with a cantilevered terrace of 13 feet. The idea was to create an economical alternative to current L.A. housing, with different performance and opportunities. For instance: there are no bearing walls in this house, not even the exterior walls, because I expected that the walls would sooner or later be moved or removed.

To many architects the use of materials seems to be extravagant.

where, in fact, the materials, though expensive in material cost, did not lead to a high overall cost. My choice of materials will be immediately understood when you take the site and my design criteria into account. Steel made much sense because of the steepness of the slope and because of the cantilevered structure. The steel skeleton was erected by crane in 1 1/2 days, and changed the construction site with one stroke from a hazardous slope on which you could hardly move or stand to one where you had at least a horizontal structure to hold onto and to work from.

Two factors: a) that the erection called for bolted connection only and b) that the shop fabrication was simple and repetitive and did not call for grinding of welds, brought the price of the steel structure down to a reasonable cost. Since I left most steel parts exposed — inside and outside — little on-site finishing work was required besides painting. The preciseness of steel with tolerances of $\pm 1/8$ made the assembly of other parts fun.

That the actual square footage cost of the house turned out to be only 1/2 that of other custom designed hillside buildings is misleading: 1) I put a lot of work into the building myself and 2) I partly employed cheap, unskilled labor. Also, I contracted the building myself and no provisions were made for contractors profits etc., in my calculations.

Do you see your building as standing in Southern California tradition of architecture?

Yes, I can understand that many people see my house in line with the Southern California tradition which Banham called "the style that nearly didn't" and I am not unhappy about it. I have always had a great admiration for Eames, Soriano, König, Ellwood, Pelli and Lumsden.

How conscious of it (this preexisting tradition) were you, when you were designing?

I never consciously tried to link up to that particular style. I approached the project from a building systems point of view and was primarily concerned with methods to achieve component compatibility

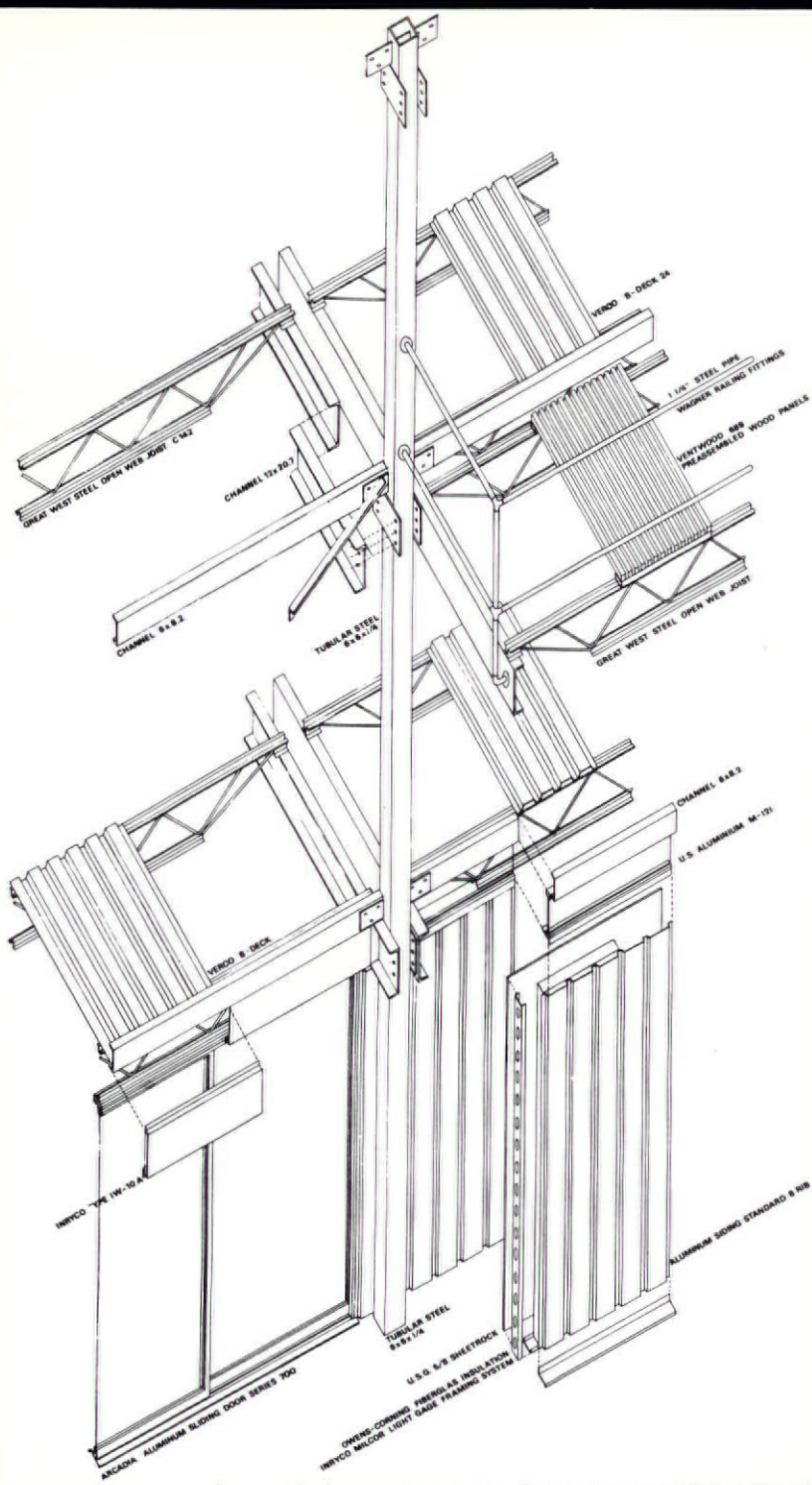
and with concepts of modular coordination. In this context the influence of Habraken and SAR and maybe systems like SCSD and Nenk have probably influenced my thinking more than the Southern California tradition.

On the other hand "they style that nearly didn't" was close to the open systems concept and thus the stylistic resemblance may not be so accidental after all. Eames and Soriano put buildings together from prefabricated elements, and I hope their work, which was often seen as an attempt to achieve machine aesthetics with machine-made components, will soon be reevaluated in the context of building industrialization. In the fifties one was generally still full of illusions about the factory produced house and in this context about closed systems. Only recently have the reassessment of European closed systems and the failures of Operation Breakthrough proved the validity of open systems for building industrialization. Maybe Eames and Soriano were too far ahead of their time. When Eames

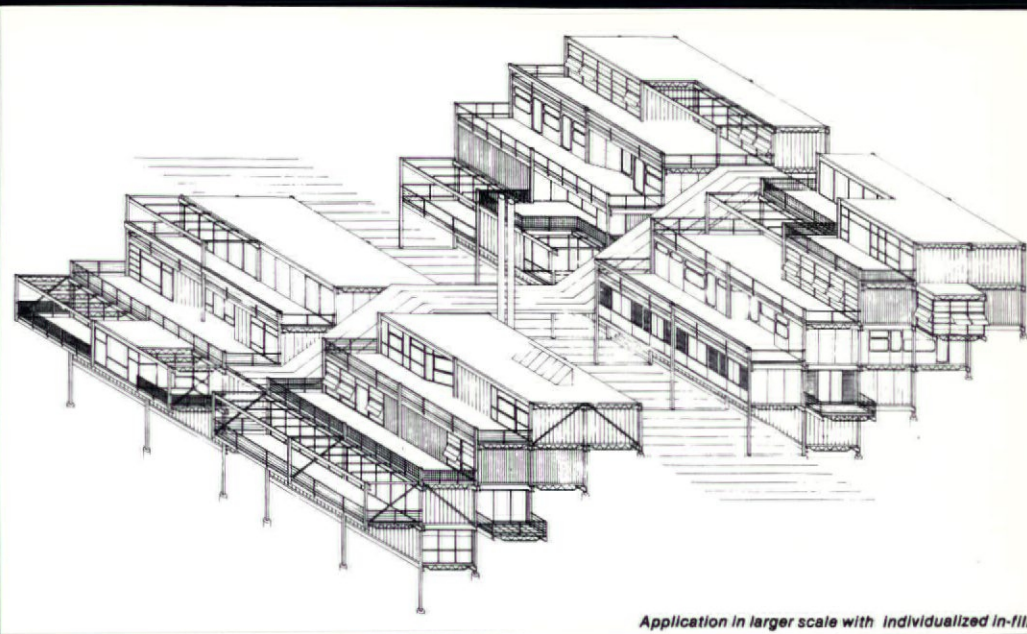
and Soriano experimented with off-the-shelf components the building industry was not yet ready for this type of construction. What has changed in the meantime is that more prefabricated parts are on the market and that cost for onsite labor has sharply increased, whereas know-how and craftsmanship have reached such low levels that conventional building processes have become cumbersome undertakings full of surprises. I think my house proves that you can still achieve "craftsmanship" although craftsmanship should better be renamed something like "machineship"

Do you see any future for yourself in practice in Southern California?

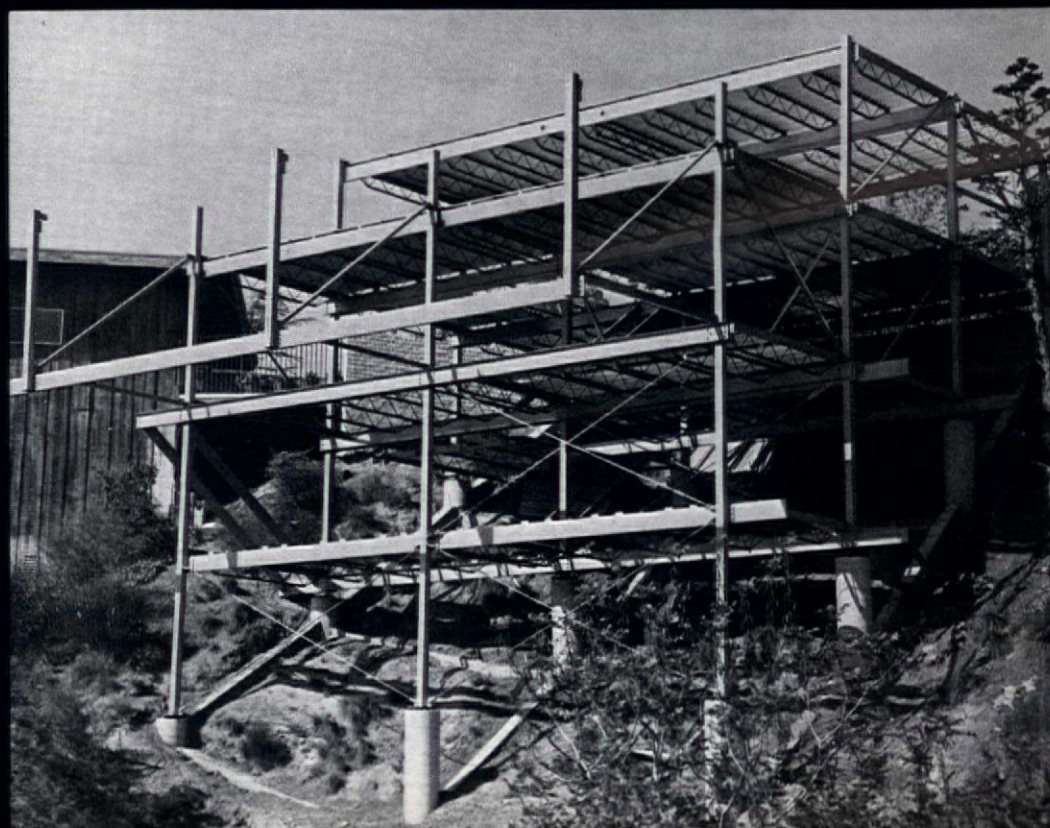
Yes, I believe it is important for anybody who teaches to practice at the same time and to experiment with the concepts he is teaching. I have been practicing through UIG and I intend to do so for the time being. But I would not exclude the possibility that I may start my own practice or a partnership with another architect who shares similar views and concerns.



Axonometric of construction principle. Structural engineer: Garfinkel and Kurily



Application in larger scale with individualized in-fill.



CHAPTER NEWS AND NOTES

"Professional Practice Conflicts Between Architects, Civil Engineers, and Engineering Geologists" will be the subject of a workshop to be held on Thursday, March 24, from 7:00 to 9:00 p.m. in Room 1571 of the DWP Building, 111 North Hope Street, Los Angeles. Panelists will include **Glenn Brown**, Engineering Geologist, Leroy Crandall and Associates; **Roy G. Johnston**, president, State Board of Registration for Professional Engineers; and **Arthur O'Leary**, FAIA, Chairman of the Ethics and Practice Committee of the SCC/AIA. Art O'Leary welcomes calls from architects who have specific experiences of professional practice conflicts to be shared during the March 24th program.

"Chicago Architect," a stunning architectural exhibit, will be mounted in the main lobby of the Pacific Design Center from March 24 to an indefinite closing date. Organized by **Lawrence Booth**, **Stuart Cohen**, **Stanley Tigerman**, and **Ben Weese**, this show consists of hundreds of photographs and specially-prepared models and drawings representing a revisionist view of the architecture practiced in Chicago from the Columbia Exposition of 1893 down to the present day. Star of the show, which also includes the handsome 1938 sanitarium at Waukegan by **William Pereira**, is the heretofore little-known **George Fred Keck**.

FEEDBACK

Continued from front page.

Northern California Chapter and my great pleasure that their "1976 (and hopefully 1977) CCAIA Directors were unanimous in their desire to see the CCAIA Headquarters moved to Sacramento."

Armed with the logic of Morris Verger and the unanimity of both the Northern and Southern California Delegations, we will obtain approval of the Sacramento move at the CCAIA Board Meeting this month and stand in the new Capital Office before Summer.

Frederic P. Lyman, AIA

Sci-Arc's Spring '77 Design Forum on "Ming to Mao, Taisha to Takeyama" will feature the architecture of the orient. On March 2, **Greg Walsh** will present "Temple and Teahouse: Parallel Traditions in Japan." The March 9 program will feature **Michael Franklin Ross** on "Beyond Metabolism: Complexity and Contradiction in Japanese Architecture." The March 23 program features an address by **Minoru Takeyama**, on of Japan's leading architects. These Wednesday evening sessions begin at 8:00 p.m. on the Sci-Arc campus at 1800 Berkeley St. in Santa Monica. Call 829-3482 for further information.

ASSOCIATES

The Associates' Board of Directors has chosen March 8, the night of the Stanley Tigerman Lecture, for a special get-acquainted meeting and reception, tentatively scheduled for 6:00 p.m. at the Pacific Design Center. We urge everyone, especially Associates to take advantage of this opportunity to get to know one another, and to learn about the programs, discussions and services that are the result of some of our recent meetings. Details of the reception are still being arranged, so be sure to read this month's Associates' bulletin for more information.

Upcoming activities of interest to Chapter members include a **hostelry referral service** for San Diego conferees visiting Los Angeles and "Associates Associates," a series of seminars and project reviews for independent, unlicensed designers. Associates coordination meetings are scheduled for March 2 and March 16 at 7:30 p.m. — check the Associates Newsletter for details on these and other events.

MAGNIFICENT DECORATIVE WALL POSTER

"Pictorial History of Modern Architecture Around the World" — 3'x4' \$5 (of which SCAIA receives 20%) through USC, RM. 103 Watt Hall, LA 90007 or call 746-2723

A note from James Mount, AIA: "A serious effort to save the historic Santa Monica Pier, cap its crumbling breakwater and create a sheltered harbor is underway. We can use the help of interested local architects and designers who would volunteer to work for this end." Contact Jim Mount at 541-9736.

UCLA Extension will offer a course in "Structural Analysis and Design for Architects" on Tuesday evenings, 7:00 to 10:00 p.m., from March 29 to June 14. Tuition is \$145. For enrollment and information, call 825-4100.

WAL

The program for WAL's regular meeting in February was a delightful and informative "Impressions of China" slide show and discussion by Shelly Kappe at her home in Rustic Canyon. Shelly and Ray had travelled to China last year as part of the American Delegation of an AIA-sponsored Professional Exchange Program. WAL participated in the March 8th planning meeting for the forthcoming Los Angeles **Beautiful Home Projects Awards**, as part of its on-going support of this function. In response to a request from the **Society of Architectural Historians**, more than a dozen WAL members volunteered to act as hostesses at the Society's 30th Annual Meeting held at the Biltmore Hotel February 2-6. **Anni Szanto**, WAL immediate past-president and currently serving as Executive Board Director, by special invitation attended a Workshop Meeting of the Sacramento-based vocational Industrial Club of America. The primary purpose of the Club is to promote excellence in vocational careers. See the front page of this issue of L.A. ARCHITECT for details on WAL's first fundraising event of the year at the **Mayfair Music Hall**, Sunday, March 27th.

Art and designing interior spaces will be presented in two projects by the **Los Angeles Community Design Center** on Wednesday, March 23rd, at 6:30 p.m. The Center's offices are 541 South Spring Street.

ASA

The **Construction Specifications Institute** has invited the members of the **Southern California Chapter, Architectural Secretaries Association, Inc.**, to attend their meeting on Wednesday, March 23rd in the California Room of the Los Angeles Furniture Mart, 1933 South Broadway. ASA chapter will be one of the 25 exhibitors who will furnish information on their organization to attendees from 6 to 7 p.m. During that social time there will be a no-host bar. ASA members are also invited to have dinner there at 7:15 p.m. for \$6.50 per person. Dinner reservations will be accepted until March 18th by **Mrs. Carol Cushing**, SCC, ASA 1st Vice President in charge of programs at **Adrian Wilson Associates/HNTB**, 621 South Westmoreland Avenue, Los Angeles 90005/386-7070. At 8:15 p.m. there will be a short talk on the importance of Trade Associations to CSI in Los Angeles. Subsequent ASA chapter meetings will be on their regular schedule of the third Tuesday of each month. The ASA chapter monthly newsletter will be printed all of this fiscal year beginning with the February issue sponsored by the Quality Blue Print Company. Charles Kober Associates sponsored the newsletter printing for the past 4 years.

Photographs of officially-declared historic-cultural monuments in the City of Los Angeles will be accepted for the **L.A. Cultural Heritage Board's Photography Contest**. Cash awards will be presented in three categories — Residential Architecture, Commercial-Public-Religious Architecture, and Structures-Trees-Sites. All entries must be received between April 2 and April 16. For information, call 485-2433.

The 1,230th meeting of the SCC/AIA Board of Directors: On January 4, 1977, officers, directors and guests met to consider a report by Treasurer **Robert Tyler** on the year-end financial statement and the 1977 budget; an introduction to the year ahead by incoming President **David Martin**; and a discussion of the Community Redevelopment Agency.

At a recent meeting of the **Architects Toastmasters Club**, former member **Bill Hirsch** dropped by to listen — and became so enthused that he praised the great progress in the speeches by **Don Ramos** and **Carl Spring**. Join us every other Thursday — call **Keith Randall** at 655-7220 for further information.

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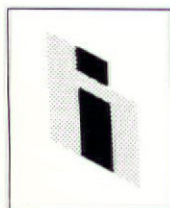
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